Kunapipi

Volume 28 | Issue 1 Article 2

2006

Kunapipi 28 (1) 2006, Contents, Editorial

Anne Collett

Kunapipi 28 (1) 2006, Contents, Editorial

Abstract

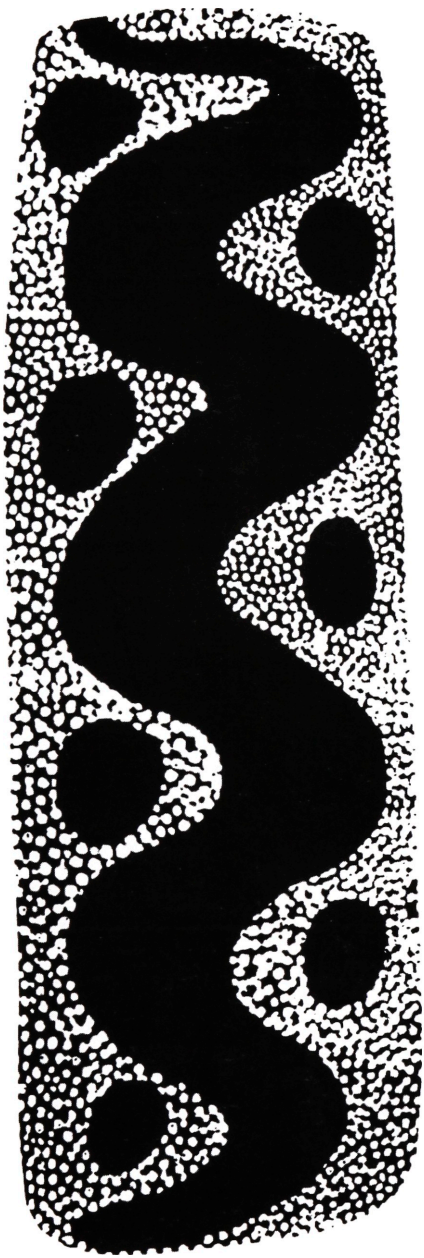
Contents, Editorial

KUNAPIPI

Journal of Postcolonial Writing

KUNAPIPI

Journal of Postcolonial Writing



VOLUME XXVIII NUMBER 1
2006

Kunapipi is a bi-annual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. The editorial board does not necessarily endorse any political views expressed by its contributors. Manuscripts should be double-spaced with notes gathered at the end, and should conform to the Harvard (author-date) system. Wherever possible the submission should be prepared in Microsoft Word and sent by email attachment. Please include a short biography and contact details.

Kunapipi is an internationally refereed journal of postcolonial literature formally acknowledged by the Australian National Library. Work published in *Kunapipi* is cited in T*he Journal of Commonwealth Literature's Annual Bibliography* (UK), *The Year's Work in English Studies* (UK), *The American Journal of African Studies* (USA), *The Grahamstown Information Journal* (SA), *Australian Literary Studies*, *The Indian Association for Commonwealth Studies* (India), *The New Straits Times* (Indonesia), *The Australian Public Affairs Information Service* (produced by the National Library of Australia) and the *MLA*.

All correspondence (manuscripts, inquiries, subscriptions) should be sent to:

Dr. Anne Collett
Editor — *KUNAPIPI*
English Literatures Program
University of Wollongong
Wollongong NSW 2522
Australia

SUBSCRIPTON RATES

Individual:	1 year	AUD $60.00
Institutions:	1 year	AUD $130.00

Please note that if payment is made in currencies other than AUD$, the equivalent of $10.00 must be added to cover banking costs. Cheques should be made payable to Kunapipi Publishing.

Internet: http://www.kunapipi.com

ISSN 0106-5734

Kunapipi

VOLUME XXVIII NUMBER 1

Five-Year Subscriptions
Tribute to Anna

Sonja Bahn
Jeanne Delbaere
Zeny Giles
Bernard Hickey
Paul Love
Hena Maes-Jelinek
Paul Sharrad
Chris Tiffin
Adi Wimmer
Isabel Carrera
Helen Gilbert
Gareth Griffiths
Dorothy Jones
Russell McDougall
Jamie Scott
Jennifer Strauss
Helen Tiffin

Acknowledgements

Kunapipi is published with assistance from the Association for Commonwealth Literature and Language Studies and the European branch of the Association and the Faculty of Arts University of Wollongong.

EACLALS
European Association for Commonwealth Literature and Language Studies

We wish to thank He Taonga Films for permission to reproduce the publicity still from *Te Tangata What Rawa o Weniti / The Maori Merchant of Venice* in Emma Cox's essay; Allootook Ipellie for permission to reproduce the drawings from *Arctic Dreams and Nightmares* in Kimberley McMahon-Coleman's essay.

Front Cover: Alootook Ipellie, 'Arctic Dreams and Nightmares', *Arctic Dreams and Nightmares*, Penticton, Theytous Books, 1993, p. 124.

Kunapipi refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol of both creativity and regeneration. The journal's emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory of Australia.

Contents

Editorial, *Anne Collett* vi

ESSAYS

Mac Fenwick, 'Realising Irony's Post/Colonial Promise' 8

Dolores Herrero, '*Due Preparations for the Plague*: Globalisation, Terror and the Ethics of Alterity' 25

Matthew Mead, 'Relay and Translation: An Anglophone Reads Patrick Chamoiseau's *Texaco*' 47

Srilata Ravi, 'Religion, Health and the Hindu Woman in Mauritius: Ananda Devi's *Le Voile de Draupadi*' 67

Emma Cox, 'Te Reo Shakespeare: *Te Tangata o Weniti / The Maori Merchant of Venice*' 79

Monica Bungaro, 'Negotiating the Local and the Global: Some Uneasy Conjectures on Postcolonial Studies and Pedagogy' 96

Kimberley McMahon-Coleman, 'Dreaming an Identity between Two Cultures: The Works of Alootook Ipellie' 108

FICTION

Robert Balfour, 'The Jeweller' 126

POETRY

Ouyang Yu, 'The Kingsbury Tales' 22

Ron Morris, 'These Depths; This Weight', 'Bittersweet', 'Undo Me, He Says As Leda Was Undone by Her Lover' 44

Max Lomas, 'The Long-Term Carpark', 'Country, and Western', 'In Anticipation', 'Rumi to Shahms', 'Stone Poem', 'After Rumi' 59

REVIEW ESSAY

Margaret Lenta, 'Re-Writing Modernity' 135

OBITUARIES

C.D. Narasimhaiah and P.K. Rajan 147

NOTES AND ANECDOTES

Sanjay Sircar, 'Recounted Remembrances of Times Past: Relics of the Raj, Stayers-on and Anglicised Indians' 143

NOTES ON CONTRIBUTORS 148

EDITORIAL

So i turn back turn back to ship & journey here & water
flowing my beginning. quiet ending
the great mass of the memory mountain

rising up slowly out of the sea before sun
before sun
-rise

for even when it is dark. it is dark. it is home. it is here
the presences appearing thru the power thru the light. which is still dark.
...
we survive the midnight terrors when they knock or blow. Fire
earthshake. know we the gunman of tornado when they blow. how
we survive[1]

Many of the essays, poetry and stories in this issue confront and enquire into what might be called the catastrophe of difference —— the violence that erupts when people/s and cultures collide. They consider in various ways and to various degrees, the fallout from that contact — its negative and positive impact. In a keynote address, delivered at the 'Caribbean Migrations: Negotiating Borders' conference at Ryerson University (Toronto, Canada) in July 2005, Caribbean poet, critic and historian, (Eddie) Kamau Brathwaite, made the somewhat startling claim that Caribbean literature on the whole had 'failed to see itself, to act itself out, in omen/ts of catastrophe', and declared that 'every step we make' as writers and critics, 'we have to carry with us all the tokens and omen/ts of the past': 'Every step we make has to carry that purpose, that responsibility. Every bit of literary criticism we write has to be conscious of what went before, all of it ... the responsibility to know all the implications of it'.[2]

Given the degree to which the history of violent conquest, decimation of peoples and land, slavery, diaspora and exile has been the theme, guiding force, even vortex of most literature that has grown out of the Caribbean experience, it is hard to see how Brathwaite could support such a claim. Perhaps the clue lies in his use of the phrase 'all of it'. When he speaks of catastrophe and the need for the novel to be re-visioned as 'the re-enactments of catastrophe' he is advocating the representation of catastrophe as larger than that which is specific and particular to the Caribbean — the catastrophe of civilisation (for which he takes the fall of Rome as his beginning) and the catastrophe of universal proportions (the explosion in our galaxy that created life on earth). Catastrophe then might be productive not only of pain, darkness and fragmentation, but of love, light and new life.

This theme of new beginnings and belief in the possibility offered by catastrophe has been an important aspect, indeed, the imperative of Brathwaite's work over the last forty years. His dissertation (in poetry, criticism and history)

on the importance of survival of peoples and cultures, and the remarkable richness of creolisation in the Americas, is integral to that work — a sense of Africa not lost in the middle passage but reconstituted and transformed in a new environment: the Caribbean, he believed, was not the black hole of loss and nothingness as infamously designated by V.S. Naipaul, but a new fecund world in which the pain of passage was a birthing process. Diaspora offers the possibility of new combination — what Brathwaite describes in his recent address as 'this tremendous complexity dancing at the border'. It is an image that reverberates throughout his work:

We walk
we walk

we walk, Nana Tano,
and it will soon be night.

And it will soon be night,
Nana Tano,

when the dry seed cracks
and a new star splits

into darkness. When the
drum sticks

bend and the drum-
mer climbs out of the dark-

ness. Buttocks balance
the earth; spine

fuses the drum-
beats to move-

ment; lights twinkle to life
in their root tips; the

tree rises
again and you rise

with its trunk and its move-
ment of branches; leaves

hear again what the distance is
saying; and my mem-

ory bends, curves, nods
heads and crouches;

feeding the dust at the soles
of its feet as it dances.[3]

Brathwaite urges us to face the past but to face it as Janus — also looking to the future. He would have us recognise the possibility that catastrophe offers, not just to assess 'where we have gone wrong' and change our ways, but to recognise something 'rich and strange' in lives transformed by catastrophe. He believes in and asks for a new criticism and a new literature 'of intercultural reconstitution of fragments'. This issue is evidence of just such a literature.

NOTES

1 'Mountain', *Born to Slow Horses*, Wesleyan UP, Middletown, 2005, pp. 132–33.

2 Quotation from the address is taken from the sound recording, *Kamau Brathwaite's Middle Passages: A Lecture*, produced by Sandberry Press, 2006. My transcription may not be as Brathwaite conceives it in all instances (as for example the word that sounds like 'oments', being a combination of 'omens' and 'moments') but it stands as my translation of the oral into the written word — 'omen/ts'.

3 'Tano' (*Masks*), *The Arrivants*, Oxford UP, London, 1973, pp.154–55.